



ILLINOIS THEATRE PRESENTS

ORLANDO

BY VIRGINIA WOOLF, ADAPTED BY SARAH RUHL

Kim McKean, director

Friday–Saturday, November 1-2, 2024, at 7:30pm

Wednesday–Saturday, November 6-9, 2024, at 7:30pm

Saturday, November 9, at 2pm

Studio Theatre

WELCOME

Welcome to the Illinois Theatre 24-25 Season! We are so delighted that you are joining us. This season, we present dynamic new voices, fantasy-fueled adaptations, and a Shakespearean romantic adventure. Each year, our faculty and students work together to consider a range of works for our season that will provide rich educational opportunities as well as meaningful experiences for our audiences. We hope you'll enjoy our selections this season and engage with us throughout the year.

We'll start the season with a reading of the brand-new play *No Puedo, I'm Sorry* by Ariel Cipolla, our Daniel Sullivan Playwright-in-Residence. We first encountered the Miami-based, Mexican-Argentinian playwright when our students presented his bold, interactive *So You Think You Can Stay?* at the Armory Free Theatre last year. We're so excited to introduce you to him.

Promoting the development of new work through the Daniel Sullivan Playwright-in-Residence program and the Theatre Studies New Works Project gives our students, faculty, and our audiences the opportunity to hear from emerging and diverse theatre-makers. We get to help give shape and bring to life ideas that might otherwise be left unformed, unheard, and untested. These projects offer a laboratory for playwrights and their creative teams to take risks both in terms of the creation process as well as the form.

Two fantastical adaptations take center stage in the fall. First is Sarah Ruhl's poetic reimagining of Virginia Woolf's *Orlando* in the Studio Theatre at Krannert Center for the Performing Arts. This will be followed by Kate Hamill's spectacular version of Bram Stoker's *Dracula* at the Virginia Theatre. Careening from horror to hilarity, Hamill's *Dracula*,

A Feminist Revenge Fantasy, Really is sure to enliven the downtown theatre in November.

Our students will have the wonderful opportunity to work with Guest Director Bill Kincaid on Shakespeare's *The Winter's Tale* in the spring. Kincaid, a specialist in performing Shakespeare, brings considerable knowledge, experience, and a fresh approach to the Bard as we return to the Colwell Playhouse in April. Check out his book, *Performing Shakespeare Unrehearsed: A Practical Guide to Acting and Producing Shakespeare Spontaneously* (2018) for a peek into Kincaid's process.

Our last work of the season, the magical realist *Plumas Negras* by Juliette Carrillo, combines magical realism and historical events in Salinas, California as we follow three generations of women struggling to keep their dreams alive.

We are especially indebted to our donors, Friends of Illinois Theatre, who help make our productions possible. We thank you!

Thanks to you all for joining us to dream, remember, and imagine new worlds. We look forward to seeing you all year!

—Valleri Robinson, Head, Department of Theatre

—Thom Miller, Producer, Illinois Theatre

PROGRAM

ILLINOIS THEATRE

ORLANDO

by Virginia Woolf, adapted by Sarah Ruhl

Kim McKean, director

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Studio Theatre

Act I: The Elizabethan Age

Act II: The 17th Century

20-minute intermission

Act III: The 18th Century

Act IV: The 19th Century

Act V: The 20th Century

ORLANDO was commissioned by Joyce Piven and was first produced at the Piven Theater Workshop, directed by Joyce Piven.

It was subsequently produced at the Actor's Gang in Los Angeles, produced by Tim Robins, and directed by Joyce Piven.

It was produced in New York at Classic Stage Company, produced by Brian Kulick, directed by Rebecca Taichman.

ORLANDO

PLAYWRIGHT

Sarah Ruhl

DIRECTOR

Kim McKean

SCENIC AND MEDIA DESIGNER

Nicholas J. Taboni

COSTUME DESIGNER

Tiffany Adams

LIGHTING DESIGNER

Emily Arvidson

SOUND DESIGNER

Elijah Miller

MOVEMENT AND INTIMACY DIRECTOR

Shannon Donovan

VOICE AND DIALECT DIRECTOR

Allison Moody

VOCAL MUSIC COORDINATOR

Stephen Burdsall

STAGE MANAGER

Lara Stone

DRAMATURG

M. Landon

DIRECTOR'S NOTE

"Be wicked, be brave, be drunk, be reckless, be dissolute, be despotic, be a suffragette, be anything you like, but for pity's sake be it to the top of your bent—Live—live fully, live passionately, live disastrously . . ."

—M. Landon, Dramaturg, quoting Violet Trefusis in a letter to Vita Sackville-West (Orlando's inspiration) at our first rehearsal and design presentation.

Orlando invites us to embrace the fluid, ever-changing nature of identity, love, and history as we travel through five centuries and meet characters who transform, adapt, and challenge the boundaries of time and gender. Virginia Woolf envisioned a world where societal constraints dissolve, where the lines between past, present, and future blur, and where "truth and [the] fantastical" coexist. In Sarah Ruhl's rich theatrical adaptation of Woolf's novel, this reflection on time and identity becomes even more palpable, urging us to consider how we navigate and celebrate the boundless possibilities of identity. Woolf's playful exploration of gender and identity feels more relevant now than ever.

—Kim McKean, Director

CAST

ORLANDO

Josie Zielke

SASHA/CHORUS

Vivien Cohen

QUEEN/CHORUS

Laney Rodriguez

ARCHDUKE (ARCHDUCHESS)/CHORUS

Paddy Berger

MARMADUKE/CHORUS

Patrick Jackson

CHORUS

Makeda Davies

Heraldo Hermosillo

Ernest Emmanuel Peeples

Victoria Renguso

Y'vonne Rose Smith

Gina White

UNDERSTUDY/ORLANDO

JN Sowinski

UNDERSTUDY/SWING

Austin Applegate

Ari Warner

DRAMATURG'S NOTE

Orlando is a story in—and about—transition: between sexes, through relationships, through time and space, and through grief. Its protagonist weaves in and out of time searching for their true self, sheltered on one side by the man they used to be and by the woman they will become on the other. This fluidity was first manifested, however, by *Orlando's* inspiration: Vita Sackville-West, an English aristocrat and writer notorious for her many controversial sapphic affairs, consensually open marriage with diplomat Harold Nicolson, and her belief in a dual (masculine and feminine) identity. At a party in 1922, Sackville-West met prolific modern writer Virginia Woolf. The two fell in love and formed a partnership that remained steadfast until Woolf's suicide in 1941. Through their relationship, Woolf witnessed Sackville-West's distress over the circumstances of her birth: as a woman, Sackville-West would never inherit Knole, her family's ancestral, palatial estate.

Woolf sought to explore Sackville-West through the lens of a fictionalized biography, weaving “her in and out of the centuries, tossing her from one sex to the other, playing with her, dressing her in furs, lace and emeralds, teasing her, flirting with her, [and] dropping a veil of mist around her.” The only way for Woolf to understand her lover was by holding her to the light: studying Sackville-West, illuminating her shadows, and memorializing her. In 1928, Woolf published *Orlando: A Biography*, the “longest and most charming love letter in literature” as claimed by Sackville-West's son, Nigel Nicolson. Before the novel carries its readers on a riotous romp from the 1600s through 1928, Woolf dedicates it, simply, “to V. Sackville-West.” Through *Orlando*, “Virginia provided Vita with a unique consolation for having been born a girl, for her exclusion from her inheritance, for her father's death earlier that year.” Most importantly, Woolf tied Sackville-West to Knole forever, gifting her a treasure life would not allow.

“I am sick to death of this particular self. I want another,” cries *Orlando*, reaching through her past for an identity to suit her. After nearly 100 years of adaptation, *Orlando's* future identities have also been constructed through stage plays, opera, film, and various visual art forms in between. *Orlando* celebrates endless transformation, and is mirrored in Sarah Ruhl's playful, poignant adaptation of the novel. Ruhl's script has seen multiple, notable regional productions, including the 1998 Chicago commissioned premiere, the 2010 New York debut at the Classic Stage Company, and the recent revival at New York City's Signature Theatre earlier this year. Through these and various educational productions between, *Orlando* has been called into being by cisgender women, transgender men, and artists such as Taylor Mac who exist outside of Western gender distinctions. The story itself transforms in each iteration by the personal journeys of its players. Ruhl's play has been praised for its relevant, humorous understanding of gender identity, as well as the playwright's skillful manipulation of Woolf's prose, imbuing the play's many direct addresses with the magical theatricality shining through the novel.

Twenty-six years later, the curtain rises on our performance and while *Orlando* hurtles through the centuries to our contemporary moment, we, too, have a responsibility to think of *Orlando's* relevance in the present. As we conjure another self for *Orlando* to inhabit, yet again breathing life into this eternal love letter, we invite you to think of the selves you've left behind, the self you're hoping to meet in the future, and the person you are at this very moment. You are always free to grasp for another self.

—M. Landon, Dramaturg

PROFILES



Austin Applegate (Swing), a junior acting major, transferred from Illinois Central College after performing in shows like *1984*, *A Macbeth*, and *Myth Adventures*. Recently, Austin has been seen in shows such as *The Tangled Web* at the

Armory Free Theatre and EDI Taskforce's reading of *Through the Elevated Line*.



Paddy Berger (Archduke [Archduchess], Chorus) is playing the archduchess/archduke and is a senior acting major at the University of Illinois Urbana-Champaign. He is from Chicago, Illinois and attended Lane Tech High school. His previous roles

at the university include *Tiny Tom (Urinetown)* and *Ensemble/Divisor (Gangster Play: Circus/Circus)*. In his free time, Paddy enjoys searching the unexplored depths for proof of true eldritch horror as well as collecting clown themed memorabilia and paraphernalia. He hopes you enjoy the show more than Sisyphus hopes he finally pushes that boulder over the steep hill of Tartarus.



Vivien Cohen (Sasha, Chorus) is a fourth-year undergraduate pursuing a BFA in acting. She was last seen at Krannert in the *Company of Gangster Play: Circus/Circus* as well as Robin in Matthew Lee Erlbach's *The Birds of North America* and

Marie Antoinette in *The Revolutionists*. After she graduates, she will continue acting, improvising, writing, directing, devising, and making music.



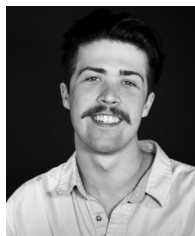
Makeda Davies (Chorus) (she/her) is a junior at the University of Illinois pursuing a BFA in acting and a dual degree in clinical psychology. She has been seen in community productions such as La Estacion Gallery's production of *Fefu*

and *Her Friends* as well as the Armory production of *Hurricane Diane*. She has also been seen in Illinois Theatre production of *The Gangster Play: Circus/Circus*. When she isn't on stage, you can find her in the board game aisle of Target looking for all of the different variations of Monopoly.



Heraldito Hermosillo (Chorus) is a junior pursuing a BFA in acting at the University of Illinois Urbana-Champaign. He immigrated from Mexico to pursue his training. His most recent credits include Narrator in the Station Theatre's

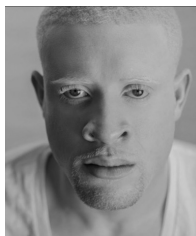
production of *This Girl Laughs, This Girl Cries, This Girl Does Nothing* and a company member of Illinois Theatre's production of *The Gangster Play: Circus/Circus*.



Patrick Jackson (Marmaduke, Chorus) (he/him) is a junior pursuing a BFA in acting at the University of Illinois. He has been seen in Illinois Theatre productions such as *Airness (Facebender)*, *RENT (Ensemble)*, and *Close (Eric/Prince/Hansel)*.

Patrick can also be seen on screen in short films such as *After Algos (Mr. Cameron)*; *Oversight (David)*; and *Tint of Red (Gordon)*, winner of the Jury award at the University of Illinois film festival. When not on stage, Jackson enjoys working as a

secretary in the Department of Theatre office at Krannert Center, as well as writing and painting in his free time.



Ernest Emmanuel Peeples

(Chorus) is a multi-hyphenate artist originally from Chicago. A third-year MFA acting student at the University of Illinois Urbana-Champaign, Peeples is ecstatic to be returning to the stages of Illinois Theatre.

Dedicated to expansion, he has both trained and performed in multiple cities domestically and internationally. Notable projects include the titular role in *Hamlet* in its historic Helsingør, Denmark; leading *Julius Caesar* as Brutus in Northern California (Pacific Repertory Theatre); and as Moses in *Pass Over* at the Armory Free Theatre last spring. A national multi-award-winning playwright, Peeples' play *Daktari of the Savannah*; or *Muti* won several awards at the 2023 Kennedy Center American College Theater Festival with plans for further development of the piece in Tanzania this coming summer. Peeples strives to change the perception of albinism in the media through his artistry and is indebted to his community and family for their endless love and support. Professional Instagram: @eepeeples



Victoria Renguso (Chorus) (she/her) is a junior acting student here at the University of Illinois Urbana-Champaign. During her time at Illinois Theatre, Victoria has been grateful to work on *Through the Elevated Line* (Narrator, Beth)

by Novid Parsi. She is thrilled to now be a part of the production of *Orlando* (Euphrosyne, Chorus). Victoria gives a big thank you to all who have made the beautiful story of *Orlando* come to life!



Laney Rodriguez (Queen, Chorus, Movement Captain) (she/her) is overjoyed to be joining Illinois Theatre in this exciting production of *Orlando*. Laney is a Cuban actress and choreographer hailing from Miami, Florida. Currently in her

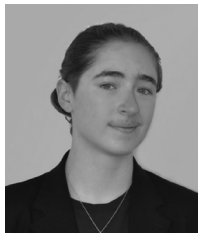
third and final year pursuing an MFA in acting at the University of Illinois Urbana-Champaign, she received her BFA in acting from Florida International University. Illinois Theatre credits include Narrator in *I Wish*, Ali/Vendor/Mimi's Mom in *RENT*, and Menenius in *Coriolanus*. Armory Free Theatre credits include Contestant Four in *So You Think You Can Stay?* Notable South Florida theatre credits include *Everybody (Somebody)*, *Tres Hermanas (Olga)*, *Sonnets for an Old Century (Cordelia)*, and *Right You Are If You Think You Are (Mrs. Sirelli)*. Big thanks to all the artists who made this production possible! All the love and dedication to my family, friends, advisors, and teachers. Patria y Vida! Libertad para el pueblo Cubano. <3 www.laneyrodriguez.com / @laneyrodz



Y'vonne Rose Smith (Chorus) is a third-year graduate candidate pursuing an MFA in theatre performance at the University of Illinois Urbana-Champaign. After completing her undergraduate degree in 2021, she went on to study at the

Eugene O'Neill Theatre Center in Waterford, Connecticut. There she went through a Summer Intensive Theatremakers Program at the National Theatre Institute, where she was trained seven days a week, twelve-hour days by professionals in the theatre and film industry. She was then inducted into the Lin-Manuel Miranda Fellowship, where she was and continues to be mentored by

the Miranda family. Rose went on to complete a Shakespeare Summer Intensive in Oxford, England in 2023, where she developed and strengthened her classical skills in Shakespeare. With her talent, she will continue to tell stories that are meant to be heard.



JN Sowinski (u/s Orlando) (he/him/they/them) is a sophomore BFA acting student at the University of Illinois Urbana-Champaign. Though this is his first official Illinois Theatre production, he has been busy with various projects around campus, including two short films, a staged reading of *Full Circle* (Clay), various scenes for this year's Impulse 24/7 project, and several other performances involving Off the Record Acapella, Hive Society Improv, and Penny Dreadful Players. JN looks forward to what the future holds at the U of II!



Ari Warner (Swing) (She/they/he) is a second-year BFA student pursuing acting at the University of Illinois Urbana-Champaign. They have not yet performed for Illinois Theatre, but some of their other acting credits have been *Shrek: The Musical* (Donkey), *North Star* (Aurelia), and *Sister Act* (Sister Mary Lazarus). She also has performed for Dance at Illinois at the 2024 Senior Showcase. They aspire to create work showcasing their culture, intersectionality, joy, and love. While majoring in acting, they are also planning to minor in dance and explore all kinds of different performance arts during their education at Illinois. Ari plans to learn all they can from their peers and those around them whilst also giving those around them their all.



Gina White (Chorus) is a senior at the University of Illinois pursuing a BFA in acting. Originally from San Jose, California, their Bay Area theatre credits include *It's All So Beautiful Now* (Martha), *Ava Hearts Riley* (Riley), *A Christmas Carol* (Martha Cratchit/Fan/Ensemble) and *A Midsummer Night's Dream* at the SF Shakespeare Festival. Previous Illinois Theatre credits include *The Revolutionists* (u/s Olympe), and *Varslaren (The Whistleblower)* (u/s Townspersons), as well as *Hurricane Diane* (Diane) at the Armory Free Theatre. Protect trans kids.



Josie Zielke (Orlando) is a senior getting her BFA in acting at the University of Illinois Urbana-Champaign. Her previous credits with Illinois Theatre include *The Gangster Play: Circus/Circus* (Rusty/Snarl), *Urinetown* (Senator Fipp), and the 2023 Theatre Studies New Works Project. She is also a composer and published writer.



Sarah Ruhl (Playwright) is an award-winning American playwright, author, essayist, and professor. Her plays include *The Oldest Boy*; *Dear Elizabeth*; *Stage Kiss*; *In the Next Room, or the vibrator play*; (Pulitzer Prize finalist, 2010); *The Clean House* (Pulitzer Prize finalist, 2005; Susan Smith Blackburn Prize, 2004); *Passion Play* (Pen American Award, Fourth Freedom Forum Playwriting Award from the Kennedy Center); *Dead Man's Cell Phone* (Helen Hayes Award for Best New Play); *Melancholy Play*; *Demeter in the City* (nine NAACP Image Award

nominations); *Scenes From Court Life*; *How to Transcend a Happy Marriage*, *For Peter Pan on Her 70th Birthday*; *Eurydice*; *Orlando*; and *Late: a cowboy song*. Her plays have been produced on Broadway and across the country as well as internationally, and translated into fourteen languages. Originally from Chicago, Ms. Ruhl received her MFA from Brown University, where she studied with Paula Vogel. She is the recipient of a Helen Merrill Emerging Playwrights Award, a Whiting Writers' Award, a PEN Center Award for mid-career playwrights, a Steinberg Distinguished Playwright Award, and a Lilly award. She is a member of 13P and New Dramatists and won the MacArthur Fellowship in 2006. She teaches at Yale School of Drama and lives in Brooklyn with her family. (Official Headshot by Greg Constanzo)



Kim McKean (Director) is an associate professor and Chair of the Acting Program at the University of Illinois Urbana-Champaign. She has published about her process developing new work with Palgrave Macmillan and in *Theatre*

Topics, *ETUDES*, and *Undergraduate Research in Theatre*. She has received funding to develop work from the NEA and Humanities Texas. Kim was a finalist for the National Director's Fellowship program through the O'Neill and has received several national and regional directing recognitions including: "Best of 2019 in Chicago Theatre" (Picture This Post) as well as awards for Outstanding Direction of a Play, Outstanding Artistic Direction, and Meritorious Achievement in Directing from the Kennedy Center American College Theatre Festival. Her short films have screened at the El Paso Film Festival, Dumbo Film Festival in New York City, Brooklyn SciFi Film Fest, and the Borderscene Film Fest, for which she received a "Best of the Borderland" nomination for her film *The Arrangements*. Her

most recent short film, *MONAH*, premiered at the Austin Film Festival.

Tiffany Adams (Costume Designer) is pursuing her MFA in costume design at the University of Illinois Urbana-Champaign. She received her BFA in graphic design and Illustration and a minor in theatre design from Sterling College, Sterling, Kansas. She has designed costumes professionally throughout Colorado and Kansas. Illinois Theatre credits include assistant costume designer for *Rent* and *Witch*. To see the collection of her work visit tiffanyeadams.com / @tiffany_adams_17

Emily Arvidson (Lighting Designer) is pursuing her MFA in lighting design at the University of Illinois Urbana-Champaign. She studied at the University of Iowa for her BA in scenic design. She has designed lighting for the Coralville Center of the Performing Arts' Young Footliters program and for the Regina High School in Iowa City.



Stephen Burdsall (Vocal Music Coordinator) a Philadelphia-born baritone and pedagogue, is a second-year doctoral student in vocal performance & literature at the University of Illinois Urbana-Champaign studying with professors

Nathan Gunn and Sarah Wigley. At the U of I, he serves as the teaching assistant for the department of Lyric Theatre, where he maintains a full studio of voice students and instructs a lecture on singing in musical theatre. As a performer, Stephen has performed in Johann Strauss' *Die Fledermaus* (Dr. Falke), Gilbert and Sullivan's *Trial by Jury* (Counsel for the Plaintiff), Mozart's *Le Nozze di Figaro* (Il Conte, cover), and Miller and Tysen's *Fugitive Songs* (Male Lead). Stephen is also a fierce advocate for the creation and performance of new works. Recent collaborations include several commissions to Caleb Wayman, one of which, *Louisiana Oak*, won third prize in

Chicago's Fifth Annual SongSlam competition in May 2024; several workshop performances of *Met: the Musical*; a forthcoming musical from Peter Hilliard and Matt Boresi; and an upcoming collaboration with composer Ricky Ian Gordon.

Shannon Donovan (Movement and Intimacy Director) is an MFA acting student and assistant teacher at the University of Illinois. She earned her BFA in acting at Point Park University Conservatory of the Performing Arts. The Society of American Fight Directors awarded her the David Boushey Award for Excellence in Unarmed Combat'. At the U of I, she earned the Robin's Hood Award for practicing excellence in stage combat. Most recently, she was Laertes/Fight Director for *Hamlet* with New Canon Theatre Co., Agnes/Director for *Bug* with Armory Free Theatre, Nat/Assistant Fight Director for *To Battle* with Pittsburgh Public Theatre, and Brutus/Assistant Fight Director for *Coriolanus* with Illinois Theatre. Her favorite experiences include Juliet/Fight Director in *Romeo and Juliet* and Sooze/Fight Director in *SubUrbia*. Next year, she heads to Chicago to act, fight and movement direct, and direct. She can be contacted via email at shannonbrettdonovan@gmail.com.

M. Landon (Dramaturg) is a PhD candidate in theatre studies and game studies and design at the University of Illinois Urbana-Champaign. As a dramaturg and game historian, they analyze gaming through a performance studies lens, arguing that contemporary games utilize theatrical methodologies to envision and enact the future. Landon's dramaturgy credits with Illinois Theatre include *The Winter's Tale* (upcoming), *The Royale*, *Fun Home*, *Dance in the Dark*, *Close*, and *The Joy of Regathering*. mxmlandon.carrd.co

Elijah Miller (Sound Designer) is currently a senior pursuing a BFA in sound design and technology at the University of Illinois. His Illinois

Theatre credits include *Studiosdance* (Audio Engineer and Sound Designer), *RENT* (Audio Engineer), and Lyric Theatre's *Under the Stars* (Audio Engineer). Outside of his sound design and technology work, Elijah enjoys giving his gift of playing the piano back to his community.

Allison Moody (Voice and Dialect Director) is Teaching Assistant Professor of voice and speech for the BFA and MFA acting programs in the Department of Theatre. She is a designated Linklater teacher, a guild-certified Feldenkrais practitioner, and is working toward her certification in Estill voice training figure proficiency. She is also an active member of Vocal Health Education and is a vocal health first aider. Allison is a proud member of Actors' Equity Association and favorite roles include Soccer Mom in *The Wolves* for Illinois Theatre, The Doctor in *Reckless* for Gallery Players (Brooklyn, New York) and Richard Henry Lee in *1776* for Musical Theatre Heritage (Kansas City, Missouri). She has been the voice director and dialect designer for the following productions: *Witch*, *RENT*, *Origin Story*, *Titus Andronicus*, *Cabaret*, *Gem of the Ocean*, *Because I Am Your Queen*, *The Curious Incident of the Dog in the Nighttime*, *Twelve Angry Men*, *You Can't Take It With You*, *Holmes and Watson*, and *The Importance of Being Earnest*.

Lara Stone (Stage Manager) is a junior BFA stage management candidate at the University of Illinois Urbana-Champaign. Lara's university credits include *Coriolanus* (Assistant Stage Manager), *The Wild Party* (Assistant Stage Manager) February Dance 2024 (Calling Stage Manager), and *Fugitive Songs* (Stage Manager). She works as Lead Stage Manager and Event Administrative Assistant at the university's Foellinger Auditorium, running variety shows and events. Over the past two summers, Lara worked as a facilities project management intern at the Shubert Organization

(New York City), and a stage management intern at the MUNY (St. Louis). She has also freelanced as a technician in New York City at The Chain Theatre, The McKittrick Hotel, Teatro Latea, and La Mama Experimental Theatre Club.

Nicholas J. Taboni (Scenic and Media Designer) is pursuing his MFA in scenic design at the University of Illinois Urbana-Champaign. He attended the University at Buffalo in which he earned a Doctor of Physical Therapy (DPT) as well as a BS in exercise science and a BA in Theatre. Nicholas has developed an extensive design portfolio in both educational theatre and professional theatre across western New York and throughout Illinois. He has designed across many disciplines including scenic design and projection/media design, as well as engaging in site specific and immersive works. Illinois Theatre credits include assistant scenic designer, *The Wild Party* and *I Wish*; media designer, *Studiosdance 2024*; assistant media designer February Dance. To see more of his work, visit nicholasjtaboni.com.

PRODUCTION STAFF

PRODUCTION MANAGER

Terri Ciofalo

TECHNICAL DIRECTOR

Matt Grenier

PROPERTIES MANAGER

Josh Doniek

HAIR AND MAKEUP

COORDINATOR

Stephanie Spotts

MOVEMENT DIRECTOR

MENTOR

Genesee Spridco

ASSISTANT DIRECTOR

Julie Oelerich

ASSISTANT STAGE

MANAGERS

Emmaleah Stapp

Sarah Lenehan

ASSISTANT PRODUCTION

MANAGER

Lydia Przybylski

ASSISTANT TECHNICAL

DIRECTOR

Morgan Lin

ASSISTANT COSTUME

DESIGNERS

Amelia Walz

Elena Hevrdejs

ASSISTANT LIGHTING

DESIGNER

Mads Ren

SCENIC CHARGE

Avery Tang

SPECIAL EFFECTS

SUPERVISOR

Nick Jukes

HEAD ELECTRICIAN

Cameron Stranden

AUDIO ENGINEER

Tyler Knowles

LIGHT BOARD OPERATOR

Yuren Hao

SOUND BOARD OPERATOR

Rhys Mix

MEDIA BOARD OPERATOR

Owen English

STAGE CARPENTER

Miguel Oliveros

DECK CREW

Ash Bernard-Clark

Forrest Holsteen

Luca Baron

Zoe Van Kreg

Aubrey Ann Pineda

WARDROBE SUPERVISOR

Amelia Walz

DRAPER

Jesse Jaeckel

WARDROBE CREW

Sparkles Li

Tyren Ollie

Cameron Baba

LAND ACKNOWLEDGMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

FRIENDS OF ILLINOIS THEATRE

MAKING THEATRE MAKERS SINCE 1967

We are living through history. In the midst of it, Illinois Theatre continues to be a leader in producing art that helps us know ourselves and the world we live in. We are training students today to imagine the art of tomorrow. If you'd like to help, we welcome you as a Friend of Illinois Theatre. We'll use your financial contributions to support our students through scholarships, visiting artist residencies, new work development, and production. Help Illinois Theatre make theatre that matters today, tomorrow, and beyond.

*Contributions to Friends of Illinois Theatre can be made by visiting **theatre.illinois.edu/about/giving**, scanning the QR code, or by check payable to UIF/Friends of Illinois Theatre and sent to: University of Illinois Foundation, PO Box 3429, Champaign, IL 61826-3429.*



ILLINOIS THEATRE DONOR SUPPORT

The Illinois Department of Theatre is grateful to those who support us in providing opportunities for our theatre students to grow and develop their skills in all facets of production and performance.

Thanks to all of the 2024-25 donors listed below for your generous contributions.

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Nobuko Graves	Nicholas Narcisi	
Casey Griffin	Brenda & Danny Nardi	
Susan & Michael Haney	Janet Ellis-Nelson & Douglas	
Nicola & Thomas Harrington	Nelson	

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Thom Miller (Producer)
Eben Alguire
Robert G. Anderson
John Boesche
Latrellle Bright
Jordan Coughtry
Kim Curtis
José Díaz-Soto
Marie Ramirez Downing
Reiko Huffman
Jeffrey Eric Jenkins
Rose Kaczmarowski
Cynthia Kocher
Olga Maslova
Kim McKean
Allison Moody
J.W. Morrissette (Associate Head)
Aaron Muñoz
Brant Murray
Scott Neale
Robert Perry (Co-director, Level21)
Kirsten Pullen
Christina Rainwater
Brett Ashley Robinson
Sandra Ruiz
Genesee Spridco
Zev Steinrock
Nisi Sturgis
Danny Yoerges

KRANNERT CENTER/THEATRE

FACULTY

Andrea Bouck
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Amber Dewey Schultz
Adriane Binky Donley
Richard Gregg
Tatsuya "Tito" Ito
Lisa Kidd
David Krupla
Alec LaBau
Kira Lyon
Maria Miguens
Paige Stewart-Rankins
Bobby Reynolds
Rick Scholwin
Ryan Schultz

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Jeffrey Magee (Music)
Andrea Stevens (English)
Carol Symes (History)
Ariana Traill (Classics)
Deke Weaver (Art+Design)

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Robin McFarquhar
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Kathy Perkins
Shozo Sato
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Administration and Academic
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Business Services Support: Macauley
AllenDebbie Delaney, Tara Heiser
Office Manager: Corey Campbell
Photographer: Darrell Hoemann

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Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Administration and Patron
Experience
Julianne Ehre, Assistant Director for
Programming and Engagement

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Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Stanley Natonek, Theatrical Technical
Coordinator
Rachel Gladd, Performing Arts Events
Coordinator

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for
Programming and Engagement
Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Director of Community
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

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Bethany Whoric, Associate Director
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David Drake, Advancement Team
Assistant
Frank Niemeyer, FAA Annual Giving
Officer

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Director, Office and Communications
Support Specialist
Vanessa Lane, Office Manager

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Tony Mapson, Assistant Facility Manager

Joe Butsch, Building Electrician
Jared Painter, Assistant Chief Building
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Sara Dietrich, John Ekstrom, Jessica
Fancher, Bryan Franzen, Mark
Lashbrook, Jacob Lerch, Chad
Schwenk, Attendants
Glenda Dalton, Operations Office
Support Associate

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Jodee Stanley, Program and Web Editor

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Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
John Ingalls, Culinary Worker
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Services Director
Ann-Marie Dittmann, Patron Services
Assistant Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
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Adrian Rochelle, Front of House
Performance Supervisor
Scott Leon, Community Service Officer

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Terri Anne Ciofalo, Director
of Production
Maria Miguens, Production Manager

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director
Tyler Knowles, Assistant Audio Director

Costume Shop

Andrea Bouck, Costume Director

Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume
Director
Paige Stewart-Rankins, Hair & Makeup
Supervisor
Julianna Steitz, First Hand
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David Krupla, Associate Lighting Director
Nick Jukes, Theatrical Lighting
Coordinator

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Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Kayley Woolums, Theatrical Scene Shop
Assistant

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Macauley Allen, Business Services
Specialist
Debbie Delaney, Accounting Staff

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NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

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